

Seventeen famous jazz 'standards'
arranged for the classical guitar

jazz

FOR THE
FOR THE

CLASSICAL GUITAR

Arranged by John Zaradín.

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IN A MELLOW TONE

By Duke Ellington

Medium tempo.

The musical score consists of five staves of music, each with a treble clef and a key signature of two sharps. The music is in common time. The first staff begins with a B7 chord. The second staff begins with an A chord. The third staff begins with an A(6,6,7) chord. The fourth staff begins with an EMI11 chord. The fifth staff begins with an A7 chord. The sixth staff begins with a D(6,6,7) chord. The seventh staff begins with a DMI chord. The eighth staff begins with an A(6,6,7) chord. The ninth staff begins with a G7 chord. The tenth staff begins with an F#7 chord. The eleventh staff begins with a B7 chord.

E

E⁷B⁷E⁷A^(m7)E^{MI11}A⁷D^(m7)D⁷A⁶G⁷F^{#7}B⁷E⁷A^{add9} F^{#M17}B⁷E⁷⁰⁹A⁶

BLUESETTE
Music by Jean 'Toots' Thielemans

Jazz waltz. Light, medium tempo.

The musical score consists of five staves of jazz waltz music. The first staff starts with a G major chord. The second staff starts with a B⁷ chord. The third staff starts with a G⁷ chord. The fourth staff starts with a C^(maj7) chord. The fifth staff starts with a B^b_{MI}⁷ chord. The music is in 3/4 time and includes various jazz chords and bass lines.

Chords and measures:

- Staff 1: G (Measures 1-2), F#_{MI}⁷⁽⁰⁵⁾ (Measure 3)
- Staff 2: B⁷ (Measures 1-2), E_{MI}⁷ (Measure 3), A⁷⁽⁰⁹⁾ (Measure 4), D_{MI}⁷ (Measure 5)
- Staff 3: G⁷ (Measures 1-2), D_{MI}⁷ (Measure 3), D^{b7} (Measure 4)
- Staff 4: C_{MI}⁷ (Measures 1-2), F⁷ (Measure 3), B^{b(maj7)} (Measure 4), G_{MI}⁷ (Measure 5)
- Staff 5: B^b_{MI}⁷ (Measures 1-2), E^{b7} (Measure 3), A^{b(maj7)} (Measure 4)

A_{MI}⁷ D⁷

1. B_{MI}⁷ B⁷ A_{MI}⁷ D⁷ D^{7(b5)}

2. B_{MI}¹¹/E E⁷

A_{MI}⁷

D⁷ G^(6A7)

D^{7(F9)} D⁷ B_{MI}⁷ A_{MI}⁷ A^{b(6A7)} G^(6A7)

MOOD INDIGO
Words & Music by Duke Ellington, Irving Mills
& Albany Bigard

Contrast the slow "bluesy" first section with a lighter feeling and slightly faster tempo in the second.
Keep the melody sustained on top of the chords.

The musical score consists of six staves of music, each with a treble clef and a key signature of four sharps (F# major). The music is in common time.

- Staff 1:** Shows chords E⁶, C[#]MI⁷, F^{#7}, A⁶₉, and B⁷⁺. The melody is sustained on the E note of the E⁶ chord.
- Staff 2:** Shows chords E^(MA7), B¹³, B⁷, E⁶, C[#]MI⁷, and F^{#7}.
- Staff 3:** Shows chords C⁷, C⁹⁽⁵⁾, B⁷, and E¹¹.
- Staff 4:** Shows chords E⁷, F[#]MI⁷, F¹¹⁽⁵⁾, E¹¹⁽⁵⁾, D[#]MI⁷⁽⁵⁾, and B⁷⁺.
- Staff 5:** Shows chords E⁶, C[#]MI⁷, F^{#7}, A⁶₉, B⁷⁺, and E⁶. This is labeled "FIN (2nd. time)" at the end.

E C[#]MI⁷ F[#]7

A^(MA7) B⁷ E^{AD9} B⁷ E C[#]MI⁷

F[#]7 D^{9b5} C[#]MI⁷ C⁷

B⁷ E⁷

A⁷ C⁷ B¹¹ E C[#]MI⁷

F[#]7 A^(MA7) C[#]MI⁷ F[#]MI¹¹ B⁷ E⁶ D.C. al FIN

WEST COAST BLUES

By Wes Montgomery

12 Bar Blues. Medium tempo. Play with swing without exaggerating the '3' feel.
Use the second section as a sample for inventing further improvisations.

E⁷A⁷E⁷B[#]M⁷E⁷A⁷

3

3

3

E⁷F[#]M⁷B⁷E[#]M⁷A⁷E⁷A⁷C⁷B⁷

D.S. al FIN

THE BIRTH OF THE BLUES
Words & Music by De Sylva, Brown & Henderson

Play at a medium swing, dance style tempo with a clear bass line.

The sheet music consists of five staves of musical notation, each with a treble clef and a key signature of one sharp (F#). The music is in common time. The chords are indicated above each staff. The first staff starts with C6, followed by C#o, DMI7, D#o, EMI7, and E7. The second staff starts with F(6A7), followed by F#o, and G7. The third staff starts with C, followed by AMI7, F, D9, Db9, G9, C6, and C#o. The fourth staff starts with DMI7, followed by D#o, EMI7, E7, F(6A7), and F#o. The fifth staff starts with G7, followed by C6, F(6A7), G7, and C6.

E F E F E F¹¹

E E⁷ F[#]M7

A⁷ D⁷ G⁷

C⁶ C[#]o DMI7 D[#]o EMI7 E⁷

F6(M7) F[#]o G⁷

C⁶ AMI F D⁹ D^{b9} G⁹ C⁶o

BODY AND SOUL
Music by John Green
Lyric by Robert Sour, Edward Heyman &
Frank Eyton

This is such a "classic" standard which seems to be able to support any kind of arrangement without losing its identity. Here, the interpretation is for playing at a slow to medium tempo.

The musical score consists of five staves of music, each with a different instrumentation. The staves are arranged vertically, with the top staff being the highest and the bottom staff being the lowest. The music is in 4/4 time and features a key signature of one flat (B-flat). The chords used in the score are: FMI⁷, FMI⁶, GMI, F[#]MI⁷(⁰⁵), FMI⁷, E⁷, E^b(⁰⁴⁷), E⁷+, F, A^bMI, GMI, F[#]o, FMI⁷, G⁷, D^b7, CMI⁷, B^b7+, A^bMI⁷(⁰⁵), A^b7, G⁷+, C⁷(⁰⁵), FMI⁷, GMI⁷, FMI⁷, B^b7, E^b(⁰⁴⁷), E^b6, F, A^bMI, GMI, F[#]o, FMI⁷, G⁷(⁰⁹), CMI⁷, B^b7+, A^bMI⁷(⁰⁵), F[#]7, F⁷.

Chord progression labels from top to bottom:

- E⁹, F⁹MI⁷, C⁹MI⁷, A⁹MI⁷
- E⁹MI⁹, A⁷
- D⁹(A⁹)⁷, B⁹, E⁹MI⁹, A⁹⁹⁹⁹, C⁹⁹⁹⁹
- FMI, GMI⁷, F⁹MI⁷, FMI⁹, E⁹⁹⁹⁹
- E⁹⁹⁹⁹, E⁹⁹⁹⁹, E⁹MI⁹, FMI⁹, FMI⁹, FMI⁹
- DMI¹¹, D⁹⁹⁹⁹, CMI⁹, B⁹⁹⁹⁹, 3, A⁹⁹⁹⁹⁹⁹, A⁹⁹⁹⁹, E⁹⁹⁹⁹⁹⁹

WATERMELON MAN

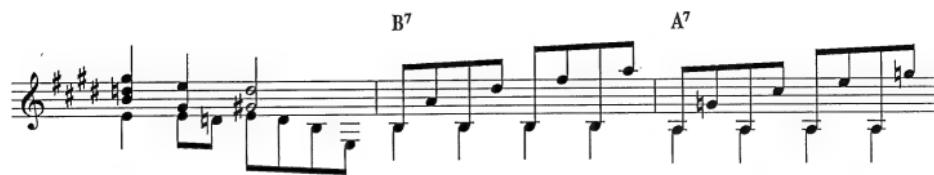
Music by Herbie Hancock
Lyric by Jon Hendricks

Jazz Funk. Medium tempo. The improvisation in the second section is made over the bass line of the first section. Learn this bass line as a separate figure and try to make your own variations while continuing to play it

Sheet music for a jazz piece, likely for a piano or keyboard. The music is in 4/4 time and consists of six staves of musical notation. The chords used are E7, E7(9), A7, A7(9), B7, and A7. The music includes various performance instructions such as '3', 'Last time fade al FIN', and 'FIN'.

Chords: E7, E7(9), A7, A7(9), B7, A7, A7, B7, A7, B7, A7, E7, E7, E7, E7, FIN.

Performance instructions: 3, (Last time fade al FIN), FIN.



WILLOW WEEP FOR ME

Words & Music by Ann Ronell

Slow tempo and sad. Play lyrically and reflectively rather than in a strict tempo.

The musical score consists of four staves of music for a single instrument, likely a piano or harp. The music is in common time and uses a treble clef. The key signature changes throughout the piece, indicated by various sharps and flats. The chords and their progressions are as follows:

- Staff 1: E⁶₉, B^{MI}⁷, E⁶₉, B^{MI}⁷
- Staff 2: E⁶₉, C^{#7(5)}, B⁷⁽⁵⁾, E⁶₉, C^{#7(5)}, B⁷⁽⁵⁾
- Staff 3: E⁶₉, D^{#7}, D^(6A7), C^{#7(5)}, C⁷⁺, F^{#MI}⁷, B¹¹, B^{b7}
- Staff 4: A⁹, C⁷, B^{MI}¹¹, B^{b7(5)}, A⁹, C⁷, F^{#MI}¹¹, B⁷ (Last time al CODA)

Performance instructions include dynamic markings (e.g., $\frac{3}{4}$ time signature, $\frac{2}{4}$ time signature, $\frac{1}{2}$ time signature, $\frac{1}{4}$ time signature), fingerings (e.g., 1, 2, 3, 4), and pedaling. The piece concludes with a final section labeled "Last time al CODA".

2. E^{AB9} B^{MI7} C^(MA7) B^{MI7} E⁷

A^{MI7} ³ F^{#MI7(b5)} B⁷ C^{#MI7(b5)} C⁷ B^{MI6} F⁷

E^{MI7} A⁷ D⁷ G⁷ C⁷ F^(MA7) B^{MI11} E⁷

A^{MI7} ³ F^{#MI7(b5)} B⁷ C^{#MI7(b5)} C⁷ ³ F^{7(B9)} E⁷

B^{b(MA7)(b5)} A^{MI7} D⁹ G¹³ C⁷ F⁷ ³ F^{#MI11} B⁷⁺ ^{D.S. al}

CODA E^{AB9} B^{MI7} C^(MA7) B^{MI7} E^{AB9}

DJANGO

By John Lewis

This is a piece with mood and tempo changes built into it. Although a "jazz" standard, it has a very strong "classical" feel to it and sits well with the fingerstyle guitar.

Slow Ballad

E_{MI}⁹ E_{MI}⁶ A_{MI}⁹ B⁷⁽⁹⁾

E_{MI}^(6A7) E_{MI}⁶ E⁷⁽⁹⁾ A_{MI}^(6A7) A_{MI}⁶

D⁷⁽⁹⁾ G^(6A7) D⁷⁽⁹⁾ C^(6A7)

A_{MI}⁶ F^{#7} B⁹

E_{MI}^{(6A7)9} A_{MI}¹¹ B⁷⁺

B⁷/E E_{MI}^(b6x7) E_{MI}⁶ B⁹/A A_{MI}⁶

B⁷ B⁷/E E_{MI}⁶
 (FIN)

E_{MI} Medium swing A_{MI} B⁷

E⁷ A_{MI}⁷ D⁷ G⁷

C^(b6x7) G¹¹ F^{#7} B⁷

E_{MI}⁹
 ("Straight 8s") E⁷

p

AMI⁹

mp

E7⁹

AMI⁷

E7⁹

AMI

f

D⁶MI

C^o

E⁷

AMI⁹

F⁷

Swing *mf*

B⁷

E⁷

A⁷

D⁷

G

C⁷

F⁷

C⁷

2nd. time molto rit.

D.C. al FIN

ST. LOUIS BLUES
By W C Handy

Play Tango for the first section and then make a strong contrast into the swing tempo on the key change.

EMI



B⁷



EMI⁶



EMI

B⁷



B⁷⁺



C[#]MI⁷⁽⁵⁾ C⁷⁽⁵⁾ F[#]MI¹¹ B⁷

E
Swing A⁷

E⁷

A⁷

E⁷

B⁷ A⁷ E⁷



DON'T DREAM OF ANYBODY BUT ME

(LIL' DARLIN')

Words by Bart Howard

Music by Neal Hefti

Not too fast a tempo. Try to make the chord changes legato.

G⁷

D_{MI}7

G⁷⁽⁵⁾

C^{II}

B⁹



F

D⁷⁽⁹⁾



G⁷

D_{MI}7

G⁷⁽⁵⁾

C^{II}

B⁹

F⁶⁽⁴⁷⁾



B⁷⁽⁵⁾

B^{b6}

B^bM_I7



F

F⁷

B^{b6}

B^bM_I7



Ami⁷ 05 D709 G⁷ Dmi⁷ Eb⁷

Dmi⁷ 05 G⁷ 05 Cmi⁹

Ami⁷ D⁷ G⁷ Dmi⁷ G705

C11 09 Ami⁷

D709 G⁷ Dmi⁷ G705

C11 09 F^(MA7) Dmi⁷

B⁷⁽⁵⁾ B⁶ B[♭]M⁷

F B[♭] B[♭]M⁷

A^{MI}⁷ (5) D⁷⁽⁹⁾ G⁷ D^{MI}⁷ G⁷⁽⁵⁾

C¹¹ F⁶ D^{MI}⁷

A^{MI}⁷ D⁷ (9) G⁷ D^{MI}⁷ G⁷⁽⁵⁾

C¹¹ F⁶ E[♭]M¹¹ D^{MI}⁷ D⁷⁽¹¹⁾ C¹¹

ROUND MIDNIGHT
Words & Music by Cootie Williams &
Thelonious Monk

Strong and soulful, 'Round Midnight (like "Body & Soul"), seems to allow for diverse interpretations and changes, even within the duration of one chorus. In this arrangement the introduction is designed to be played 'ad lib', before establishing a slow tempo at bars 7 & 8.

The musical score consists of five staves of music, each with a treble clef and a key signature of one sharp (F#). The first staff begins with $D^{\#}M17(5)$, followed by $A7(5)$, $G^{\#}M17(5)$, and $G^{\#}7$. The second staff begins with $C^{\#}M17(5)$, followed by $G7(5)$, $F^{\#}M17(5)$, $F^{\#}7$, $BM17(5)$, and $F7(5)$. The third staff begins with $F^{\#}7(5)$, followed by $E7$, $AM1$, and $E7(\#9)$. The fourth staff begins with $AM17$, followed by $F^{\#}M17(5)$, $F7(5)$, $E7+$, $AM17$, and $E^{\flat}9$. The fifth staff begins with $CM17$, followed by $F7$, $B^{\flat}7(5)$, $A7$, $DM17$, $E7(\#9)$, $AM1(6,6,7)$, and $F^{\#}7(5)$.

B⁷⁽⁹⁾

G^b

F⁷⁽⁵⁾

E

E+

Ami⁷

F[#]MI⁷⁽⁵⁾

F⁷⁽⁵⁾

E⁷⁺

Ami⁷

E^b

CMI⁷

F

B^{b7(5)}

A⁷

DMI⁷

E⁷⁽⁹⁾

Ami

Ami^(4th)

Ami⁷

F⁷⁽⁵⁾

F[#]MI¹¹

F⁷⁽⁵⁾

E¹¹⁽⁵⁾

Ami

F[#]MI⁷⁽⁵⁾

B⁷

B⁷⁽⁵⁾

E

F[#]MI⁷⁽⁵⁾

B⁷⁽⁹⁾

E⁶ G[#]MI⁷ C[#]MI⁷ C⁹ B_{MI}⁷⁽⁵⁾ E⁷ (5)

AMI DMI⁶ D[#]MI⁷⁽⁵⁾ C[#]MI⁷⁽⁵⁾ B_{MI}⁷⁽⁵⁾ E⁷

AMI F[#]MI⁷⁽⁵⁾ F⁷⁽⁵⁾ E⁷⁺

AMI⁷ E⁵ CMI⁷ DMI B⁷⁽⁵⁾ A⁷ DMI⁷ E⁷⁽⁵⁾

AMI^(4,7) F⁷⁽⁵⁾ F[#]MI⁷⁽⁵⁾ F[#]MI¹¹ F⁷⁽⁵⁾ E¹¹⁽⁵⁾

AMI F[#]MI⁷⁽⁵⁾ F^{(4,7)11} F⁷⁽⁵⁾ E¹¹⁽⁵⁾ AMI¹⁰⁰⁹ Rit. pp

PERDIDO
Music by Juan Tizol
Words by Harry Lenk and Ervin Drake

Medium swing with a contrasted Latin feel for the 'middle 8'.

Medium swing B⁷ E⁷

A^(MA7)

B⁷

E⁷ 3

A⁶

1. B¹¹ E⁷ 2. D[#]_M⁷₅ D⁷

Latin C^{#7}

3

3

A musical score for piano. The left hand is shown in a treble clef staff with a key signature of E major (two sharps). The right hand is shown in a bass clef staff with a key signature of E major (two sharps). The score consists of two measures. The first measure starts with a half note, followed by a quarter note, a eighth note, and a sixteenth note. The second measure starts with a half note, followed by a quarter note, and a eighth note. The score is labeled 'E13' above the first measure and 'E7' above the second measure. The word 'Swing' is written to the right of the second measure. The piano keys are indicated by vertical lines with black and white segments.

A musical score for piano. The left hand is playing a harmonic progression in B major (B7, E7, A7, D7) using eighth-note chords. The right hand is playing a melodic line in G major (G major scale) using eighth-note chords. The score is in common time.

A musical score for piano in B major (B^{MI}II). The score consists of two staves. The top staff shows a melodic line with eighth and sixteenth notes. The bottom staff shows harmonic chords. The harmonic progression includes a B^{MI}II chord, followed by a G^{MI} chord, then a section in E⁷ (with a bracket and the number 3), and finally a section in B^{MI} (with a bracket and the number 4).

Music score for the final section, labeled "Last Time Only". The score consists of two staves. The top staff shows a treble clef, a key signature of three sharps, and a common time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. The music is divided into measures by vertical bar lines. The measures are labeled with chords: A⁶, D^(MA7), C^{(MA7)6}, C¹³, B⁷, B^{b7}, and A. The section concludes with a "FIN" (Finale) instruction. The bass staff includes a dynamic marking "p" (piano) and a performance instruction "bend" with a curved arrow.

BRIDGE

BMajor

A musical score for piano in G major (three sharps) and common time. The left hand provides harmonic support with sustained notes and chords. The right hand plays a melodic line with eighth-note patterns. The score includes two harmonic labels: 'C#M7' at the beginning and 'CM7' in the middle. The melody consists of eighth-note patterns, and the harmonic progression moves from C#M7 to CM7.

A musical score for piano in B major (two sharps) and E major (one sharp). The score consists of two staves. The top staff shows a melodic line with eighth and sixteenth note patterns. The bottom staff shows harmonic chords. The progression starts in B major (Bm7), moves to E major (E7), and then returns to B major. The score is in common time.

A musical score for piano, showing measures 6 through 9. The score is in common time, with a key signature of four sharps. The measures feature various chords and rests, with measure 9 concluding with a double bar line and repeat dots.

GIRL TALK
Music by Neal Hefti
Lyric by Bobby Troup

Slow but with swing tempo. Play with a 'big band' feel, keeping the chords full but tight and making the changes very legato.

The musical score consists of six staves of music, each with a treble clef and a key signature of four sharps (F# major). The time signature varies between 4/4 and 2/4. The chords are indicated above the staves, and measures are marked with '3' to indicate swing. The music is divided into sections by vertical bar lines.

Section 1: F#11, F#9, B11, Am7

Section 2: G#M17, C#9, F#M17, B9

Section 3: E(6A7), B1(MA7), A(6A7), F#M17, B7

Section 4: G#M17, C#7(9), F#M17, G#M17, A6, B9

Section 5: EMI7, AMI7, F#7(9), B11

G[#]MI⁷ C^{#7(9)} G^{#MI7(5)} AM⁶ BM⁶ C⁷

F^{#11} F^{#9} B¹¹ AM⁷

G^{#MI7} C^{#9} F^{#MI7} B⁹

EM⁷ C^{#MI9} B⁹ B^{b7} A^(9a7) B¹¹

G^{#MI7} C⁷ F^{#MI7} G^{#MI7} A^(9a7) B^{MI7}

E^{MI}7 A⁷ F^{II} B⁷⁽⁹⁾

G[#]MI⁷ C[#]7 G[#]MI⁷ A⁶ B⁷ C[#]

F[#]II F[#]9 B^{II} A^{MI}7

G[#]MI⁷ C[#]9 A⁶ F[#]MI⁷ B⁹

E^(MA7) C[#]MI⁷ A^(MA7) F[#]MI⁷ B^{II(9)} F^(MA7) E⁶₉

TRISTE
By Antonio Carlos Jobim

Jazz Bossa. Bright 2/4 tempo. This has now become a standard in both the jazz and Latin fields.
Be aware that, although the melody has several repeats, the chord sequences supporting these repeats are modified each time round.

A⁶

A^(6A7)



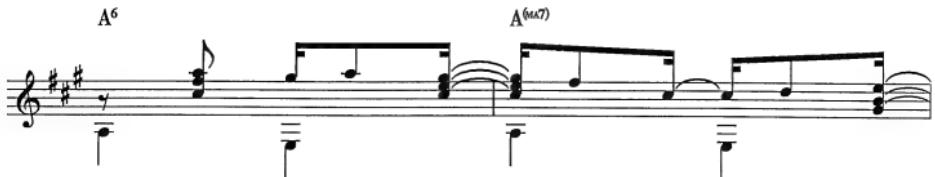
F^(6A7)

B^{b7(5)}



A⁶

A^(6A7)



C^{#M17}

F^{#7(9)}



B^{M17}

C^{#7}



F[#]MI⁷



G^{#7(F9)}

D^{b(MA7)}



E^{bMI11}

D^{7(F9)}

E^{b(MA7)}



BMI⁷

E^{7(b5)}

A⁶



A^(MA7)



Ami⁷

D⁷

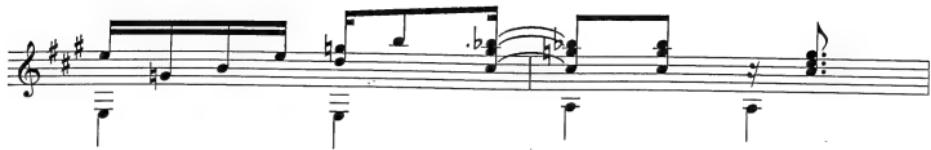
Ami⁷

D⁷

A⁶



A^(MA7)

E_MI⁷A⁷⁽⁹⁾C[#]M_II⁷E¹¹A_MI⁷D⁷

ORNITHOLOGY

Medium to fast tempo. This is a 'classic' be-bop song. In this arrangement the walking bass line supports the tune. Work out the fingerings and get to know the sequence at a slow tempo before taking up to a performance speed.

A musical score for a single melodic line. The top line consists of a series of eighth-note chords, with the label 'A7' above the first chord. The bottom line is a melodic line with grace notes and eighth-note chords. The label 'EMI' is placed above the first measure of the melodic line. The score is in common time, with a key signature of four sharps.

A musical score for piano, featuring a treble clef staff and a bass clef staff. The treble clef staff has a key signature of D major (two sharps). The bass clef staff has a key signature of G major (one sharp). The score includes a Dm7 chord, a G7 chord, and a melodic line with eighth and sixteenth notes.

A musical score for a single melodic line. The score consists of four measures, each starting with a vertical bar line and a key signature of four sharps (F# major). The first measure is labeled 'E (Maj7)' above the staff, which contains a eighth-note eighth-note eighth-note eighth-note pattern. The second measure is labeled 'G7' above the staff, featuring a eighth-note eighth-note eighth-note eighth-note pattern. The third measure is labeled 'C7' above the staff, showing a eighth-note eighth-note eighth-note eighth-note pattern. The fourth measure is labeled 'F7' above the staff, displaying a eighth-note eighth-note eighth-note eighth-note pattern. The staff is a six-line staff with a treble clef, and the notes are eighth notes.

A7

D⁽⁶⁴⁷⁾

A musical score for piano. The left hand (melodic line) is in G major (G7 chord) and the right hand (harmonic line) is in C major (C7 chord). The melody consists of eighth and sixteenth note patterns, while the harmonic line provides a steady bass line.

A musical score for piano. The left hand provides harmonic support with sustained notes and chords. The right hand plays a melodic line. The score is divided into measures by vertical bar lines. The first measure is labeled 'B7' above the staff. The second measure is labeled 'E (max)' above the staff. The third measure is labeled 'E7' above the staff. The music consists of a single melodic line on a treble clef staff, with harmonic support from the left hand.

TAKE THE 'A' TRAIN
Words & Music by Billy Strayhorn

Moderate tempo. Establish a 'train' feel with the introduction and maintain it except for the 'middle 8'.

E⁷



A^{add9}



B^{7(b5)}

B^{m7}

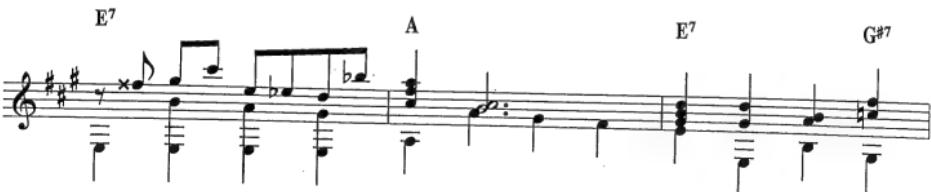


E⁷

A

E⁷

G^{#7}



A

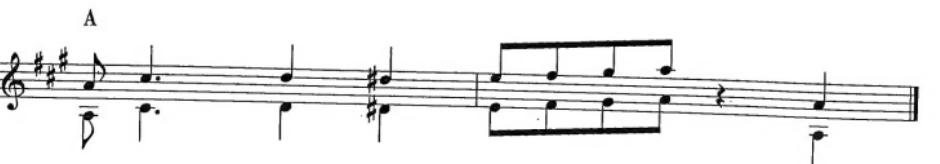
B^{7(alt)} B^{MI7}

E⁷ A D B^{MI7} E⁷ A A⁷

D^(MA7)

G^(MA7) C^{#MI7} C⁹ B⁷

A^{MI6} B⁷ B^{MI7} F⁶ E⁷



Notes On The Scores

Developments with amplification for the classical guitar have extended both its solo and ensemble possibilities and also the range of music that can effectively be performed on it.

These jazz standards have been arranged as solos, but, by taking advantage of some 'sound reinforcement', they can easily be played with a rhythm section.

I have endeavoured to capture the sound colours of the harmonies and voice leadings without making the arrangements cumbersome or static, and have added chord symbols so that the player can:

- 1) Analyse the songs.
- 2) Fill out the chords where his musical sense and technique permit.
- 3) Build improvisations on the songs.

One of the great joys of the jazz idiom derives from the fact that the player can discover for himself the structures and nuances of a song and then build a new adaptation on it.

In order to keep this option open, the scores are deliberately left without fingerings or articulations. The player, thus, can spend some time testing phrases in different positions on the fingerboard, adjusting tempos and gradually creating his own interpretations.

John Zaradin, London, 1990.

These arrangements provide the classical guitar players with an opportunity to add an impressive collection of jazz standards to their repertoire. The pieces are arranged as solos, offering the player scope to develop individual improvisations. Each selection is helpfully annotated with playing hints.

**Birth Of The Blues,
Bluesette,
Body And Soul,
Django,
Girl Talk,
In A Mellow Tone,
Li'l Darlin',
Ornithology,
Perdido,
Round Midnight
St Louis Blues,
Take the 'A' Train,
Triste,
Watermelon Man,
West Coast Blues,
Willow Weep For Me.**



John Zaradin is Europe's foremost player of classical Brazilian guitar music. His early training at the Royal College of Music and the Paris Conservatoire has combined with his deep involvement and love of the music and people of South America, to result in the unique sound he makes today.

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